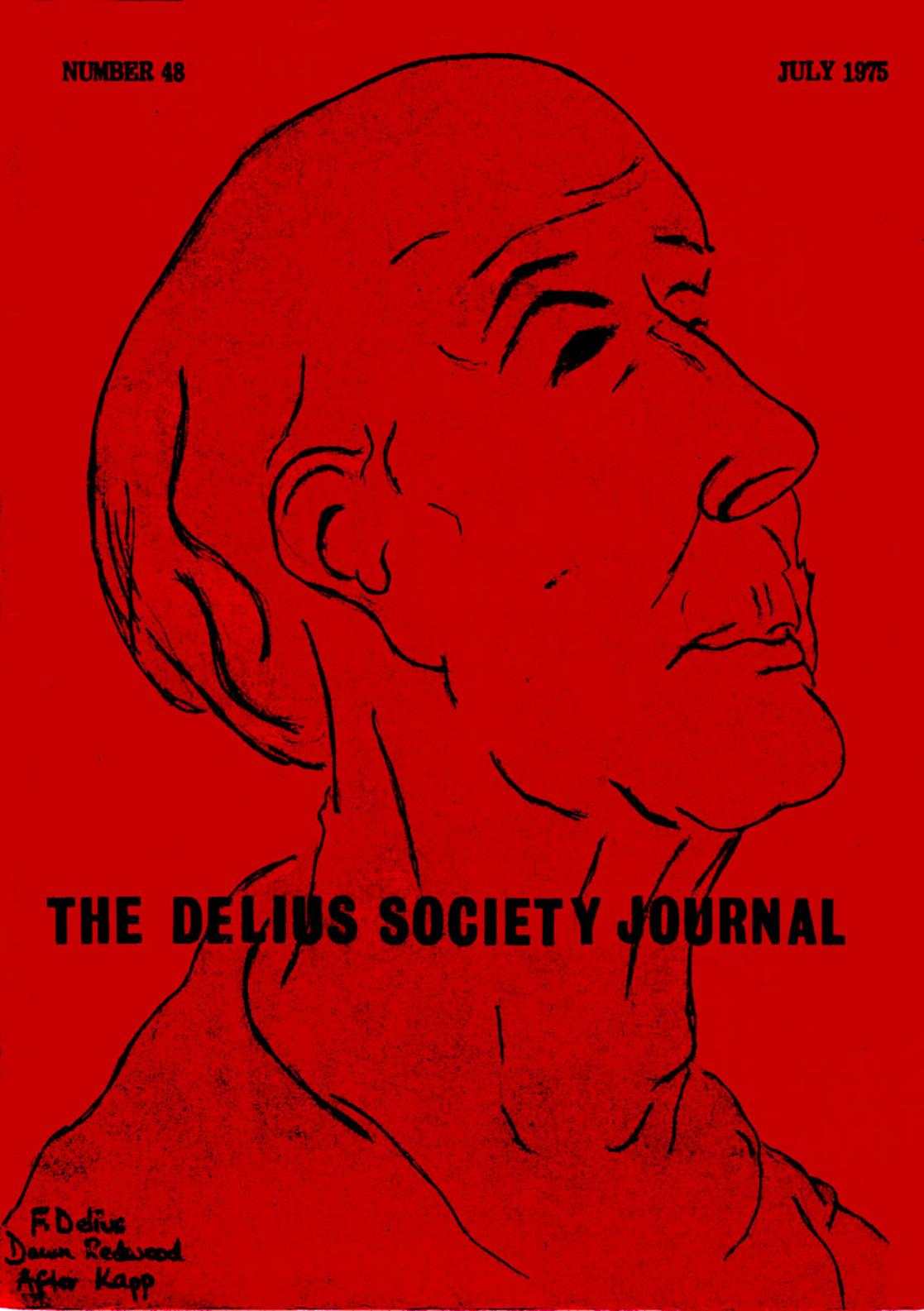


NUMBER 48

JULY 1975



THE DELIUS SOCIETY JOURNAL

F. Delius
Down Redwood
After Kapp

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THE DELIUS SOCIETY JOURNAL

Number 48

Editor: Christopher Redwood

CONTENTS

Editorial	page 2
The Missing Trombone by David J. Eccott	page 5
Obituary	page 13
Delius Recordings Currently Available	page 14
News of Recordings and Publications	page 23
News of the Midlands	page 25
Forthcoming Events	page 28

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EDITORIAL

It is a great pleasure to be able to report that the conductor Meredith Davies has accepted an invitation to become a Vice-President of the Delius Society. Our congratulations to him, and good wishes for his future work with the music of Delius.

The interview with Carrie Tubb in Journal No. 46 elicited a good deal of interest. From Dorset the composer Kaikhosru Shapurji Sorabji writes: "I was immensely interested to see that that very great singer Carrie Tubb is still living. Nobody sang Bach like her in this country, or for that matter in any other." From Gloucestershire C. W. Orr remembers her singing the vocal part in the last two movements of Schönberg's Quartet in D minor in about 1912. "Needless to say it entirely baffled me," he adds, "and, I should think, the audience as well, and was a real feat on her part, coming at a time when Schönberg was practically unknown here, and whose vocal writing must have been appallingly difficult." It is surprising how many people are still living who knew Delius, some even when he was a healthy man (C. W. Orr, of course, being one of them), and it is hoped to publish further such articles from time to time.

Members who read "The Daily Telegraph" will not have failed to notice the regularity with which Peterborough mentions Delius in his "London Day by Day" column. Going back to 18th March, I have a cutting entitled "Sonata Rediscovered", which gave details of the early Violin Sonata, due to be recorded that day by David Stone and Robert Threlfall, and also of Lionel Carley's book, "Delius — the Paris Years" (reviewed in Journal No. 47). On 9th May, the day of Meredith Davies' performance of "A Mass of Life", another feature mentioned the visit of our three German members, Marie-Luise Baum (who sang in a very early performance of the "Mass" under Hans Haym at Elberfeld in 1911) and Evelin Gerhardi and Malve Steinweg, nieces of Jelka's friend Ida Gerhardi. A detail from the latter's 1912 portrait of the composer, not previously published in England, was included. A couple of weeks later, on 26th May, came another paragraph indirectly related to Delius. This was the one hundredth birthday of Horace Fellowes, the violinist who played for Beecham before the First World War, and who remembers Delius as "an exceptionally handsome man". On behalf of the Society, I wrote to Mr Fellowes, congratulating him, and received a charming reply.

Another Peterborough report, which must have intrigued many readers as much as it did me, was of the first public performance of Benjamin Britten's early String Quartet in D (1931) at the Aldeburgh Festival ("Daily Telegraph", 28th May). This was written while the composer was a student at the Royal College of Music, and "through the intercession of a friend of Delius, it was played soon after composition by the Stratton Quartet," said the paper. I took it upon myself to write to Mr Britten's secretary for further information. The friend of Delius, I was told, was the pianist Evelyn Howard-Jones, who was on the staff of the Royal College of Music, and arranged the play-through in his own studio. On behalf of the Society, I thanked Mr Britten for the interest he has shown in the music of Delius in recent years, and sent him our best wishes for an improvement in his health. He asked that his appreciation be passed on to members.

Our President, Eric Fenby, sent Sir Charles Groves a Greetings Telegram on the occasion of his 60th Birthday, and has asked me to make public the reply he received:

"Dear Eric,

It was so kind of you to remember my Birthday and I return my most warm good wishes to you and the members of the Delius Society for continued happiness and success in the spread of this great music.

Yours ever,
Charles".

Mr Fenby has also recently arranged the Delius 'Cello "Elegy" for solo 'cello and four accompanying 'cellos. The object of this rather unusual and most interesting transcription was a concert at the Royal Academy of Music on 12th June given in memory of the late Douglas Cameron, professor of 'cello. The recital was given by Peter Hunt, one of Douglas Cameron's last pupils and four of his other former pupils provided the accompaniment. Peter Hunt also played the Delius 'Cello Sonata, with Fiona Cameron at the piano.

Despite the excellent "bush telegraph" which keeps us informed of Delius performances, I have to report a bad slip-up in not hearing about a performance of "Sea Drift" which, as I write these notes, is to be given by the Thomas Tallis Society Choir in the Chapel of the Royal Naval College, Greenwich, on Sunday 29th June. With another performance due to take place in Stevenage on 12th July, this work is doing very well for performances in the South-East, and adds point to what I wrote in my review of the Woburn Festival performance in our last issue.

Only one Delius work is included in the Promenade Concerts programme this year, but at least it is an interesting choice, and could not appear on a more popular night. This is "Eventyr", which Norman del Mar has chosen in his all-British last-night on 20th September.

Copies of the first edition of Philip Heseltine's 1923 biography of Delius are rare objects these days. I was very interested, therefore, to be shown a copy inscribed "To Arthur Symons from Philip Heseltine. September 21st 1923" by a new member, Mr Michael Fletcher. He inherited it from his father who, he thinks, bought it in a London secondhand bookshop — presumably after Symons' death in 1945.

Mr A. C. Harland has very kindly offered to photocopy back-numbers of the old-style Delius Society Newsletters so that members may fill gaps in their collections. I have suggested that he makes several copies of each issue that is requested, so that we eventually build up a stock of back-numbers. In the first place, therefore, would members kindly write to me stating which numbers they are wanting, and I will select the most popular ones. The cost (inclusive of postage) will be 25p for one copy, 35p for two copies, and 45p for three. Owing to the amount of work involved, we are unlikely to be able to supply more than three different issues to start with.

Finally, my thanks to our vice-president Mr Felix Aprahamian for furnishing details of a concert in Venezuela which contained the first performance there of "Brigg Fair". Could this have been the first-ever Delius work to be played in South America, I wonder? It was given on 26th January at Caracas University by the Orquesta Sinfónica Venezuela under guest conductor Brian Brockless. Let us hope that Mr Brockless, who is director of music at Surrey University, will continue his ambassadorial work for Delius.



Music and books on music may be obtained at discount prices (less postal charges) from Mr. Stephen Trowell, 58 Maybank Avenue, Elm Park, Hornchurch, Essex, RM12 5SD.

THE MISSING TROMBONE

by DAVID J. ECCOTT.

I was interested to read the article "Delius as Conductor" in January's "Delius Society Journal". The section which interested me most was on page 5 where a letter from Delius to Bantock was quoted, in which references were made to the trombone parts in "Appalachia". Being a professional bass-trombonist myself, I should like to raise a few points regarding what appears to me to be an enigma.

In the sections quoted, Delius obviously makes it clear that for the forthcoming performance of "Appalachia" he wishes to ensure that the Halle Orchestra uses three tenor trombones, and not two tenors and a bass trombone. I have long been aware of Delius' preference to write for three tenor trombones after the style popular in France at the time, but before I elaborate upon this further I should like, if I may, to unfold a few mysteries of the trombone.

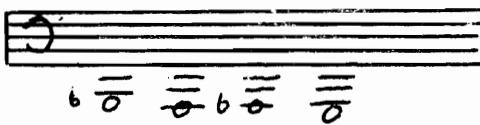
The working range of the B^b tenor is:

Ex 1



The pedal notes:

Ex 2



are available, but the notes between

Ex 3



and



are unobtainable. The B^b and F bass trombone has a complete

working range of:

Ex 4



and the notes which are missing on the tenor trombone (ie. the low E^b, D, D^b, C and B^b) are obtained by extra tubing which is operated by means of a rotary valve. The other important difference between the tenor and bass trombones is that the bass instrument has a much larger bore, thus producing a more heavy-bodied sound than the tenor.

Trombones have altered little over the centuries, the main development being that the bore of the instruments has become larger. Modern tenor trombones now have 8½in. bell and 0.547in. bore, whilst the modern bass trombone has 9in. or 10in. bell with 0.562in. bore. Until the end of the Second World War trombones were much smaller in size; the tenor trombone (or 'pea-shooter' as it was nick-named) having a 6½in. bell and a small bore of 0.450in., but this instrument still had the same compass as the modern tenor trombone. The bass trombone then in use was built in G.

At the turn of the 18th Century the French adopted a curious idiosyncrasy of writing for three tenor trombones instead of the usual two tenors and a bass. It seems odd that Delius should have followed this procedure, firstly because his style of trombone writing shows a very strong Germanic influence, and secondly because his works were rarely performed in France (unlike Stravinsky, who also wrote for three tenors and often had performances in France).

I would like to stress that the bass trombone is not to the tenor trombone what the contra-bassoon is to the ordinary bassoon. In other words it is not pitched an octave lower, but is in fact the same instrument with a larger bore and extra tubing for lower notes. It even has the same upward compass so that anything written for the tenor trombone is quite playable on the bass trombone, the only difference being the somewhat heavier quality of tone. Even allowing for this 'red herring' I suppose we can still give Delius credit for his concern for detail because, as I hope I have shown, it could have been tone quality that he wanted. But even this is strange because the orchestras that Delius heard would have been German and English orchestras, where two tenor trombones and a bass trombone were used. It is doubtful whether he did, in fact, hear any French

orchestras, and even if he had, the difference between the third trombone part being played on a tenor instrument as opposed to a bass would be a very subtle difference in sound indeed!

However, whatever the reason, it was three tenor trombones that he wanted. Looking back to Ex. 1 above, it can be seen that anyone writing for three tenor trombones cannot allow his third trombone to extend below:

Ex 5



as this would be going off the end of the instrument — literally! For anything below bottom E one would need a bass trombone. As a rule Delius studiously keeps his third trombone part above this note. However, in the score of "Appalachia" (Boosey & Hawkes pocket score edition no. 41) on page 103, bars 3 and 4 (bars 12 and 13 of the Misterioso Lento section) the third trombone part reads thus:

Ex 6



and it is, in fact, quite an important part of the harmony as it is not doubled anywhere else in the orchestra. True, the second trombone plays the first three notes an octave above, but the low D is left for the third trombone alone. Five bars later some low E's occur, although these are doubled on other instruments.

So, was a tenor trombone one of the seven missing instruments at the rehearsal for that particular performance of "Appalachia"? And if so, what on earth was the instrument on which Beecham cued the third trombone notes? It seems comical that, in spite of Delius being so adamant in securing a third trombone, the bass trombone being used by the Hallé at that time would have been perfectly capable of playing not only what Delius had written, but also at the correct pitch and without transposing some of it up an octave, which is what so often happened to a composer's third trombone parts in France during this period. I suppose Delius' answer would have been the same as that given when questioned about his timpani parts in "The Song of the High Hills" — "I don't know how he plays it, I just know that he plays it!" If my memory serves me correctly, did not Delius once collaborate in a book on orchestration? Perhaps this might have

the answer. Of course, one cannot be too critical. There was a very great composer-conductor (and as he really should have known better, he ought to remain nameless) who on one or two occasions actually directed his first trombone to play low E^b.

Earlier on I remarked that Delius showed a strong Germanic influence in style over his writing for trombones, and perhaps one or two words of explanation might be warranted here. Every composer who has scored for trombones has conceived a different sound in his mind. When playing Mozart, Beethoven, Schumann, Schubert, Brahms or Bruckner, for instance, a very warm sound is required and these composers, as a rule, employ 'wide spacing' in their trombone writing. In other words, the first trombone is kept to the middle-upper register, the second trombone to the middle register, and the bass trombone to the middle-lower register. Perhaps the following example from the finale of Brahms' 1st Symphony will make clear what I mean:

Ex 7 BRAHMS SYMPHONY No. 1 - FINALE

Trem 1/82 *Poco Andante*

Bass Tromb

P dolce

In the following example from "Appalachia" one can see the similarity in this chorale-like, chordal writing for trombones:

Ex 8 DELIUS APPALACHIA - (F# AA $\text{J} = 78$)

Tromb 1/82

Tromb 3

(Note, however, that the third trombone remains above bottom E.)

The style of trombone-playing in France was unique, with a rather narrow-bore sound. Ravel and Debussy often kept their three tenor trombones in close harmony at the top of their register:

Ex 9 RAVEL - BOLERO

Stravinsky, whom I mentioned earlier, also used three tenor trombones on occasions, and often had them playing in unison at the top of their register:

Ex 10 STRAVINSKY - PETRUS NKA

This style of writing needs to be played in a very spiky, edgy manner, and with plenty of panache. Delius never affected this style in any of his works. His chordal writing for both trombones and horns followed very much the German style. However, when solo passages do occur, it is true to say that Delius tends to keep his first and second trombones quite high, doubled an octave lower by the third trombone which plays in unison with the tuba:

Ex 11 DELIUS - EVENTYR

Tromb 1 & 2

Tromb 3 & Tuba

Ex 12 DELIUS - MASS OF LIFE - 1ST MOVEMENT

Tromb 1 & 2

Tromb 3 & Tuba

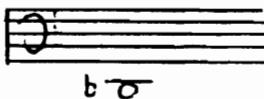
3

etc

In spite of the very Germanic style of the above examples, Delius could still have been writing for three tenors. He certainly intended a small-bore F tuba to be used. Also note how, in bar three of Ex. 12, he avoids letting his third-trombone drop to the low E. The third trombone holds the minim E while the tuba drops to the low E in octaves with 1st and 2nd trombones. If the third trombone still remained in unison with the tuba for this note it would, we remember, have been impossible for a tenor trombone, and Delius studiously keeps it up! The concern for detail here is obvious. How then do we account for those notes in the third trombone part in "Appalachia"?

I mentioned earlier that until the end of the Second World War the bass trombone used was built in G. This instrument did not have any extra tubing, but had a bottom compass extending to:

Ex 13



If we look back to Ex. 6, it can be seen that those notes could be played on the G bass trombone — the instrument the Hallé would have used. So perhaps Delius had done his homework and had just become thoroughly confused with the whole issue, (as I am sure we all are by now!) or was just causing 'a storm in a teacup'.

Some contradictions do still occur, however. In "The Song of the High Hills" the third trombone jumps up to a high B in one place, and then in "Paris" a low D is written. But Delius can rest in peace and be assured that everything he wrote for his third trombone is playable on the modern bass trombone.

After having written so much on what must appear to anyone who is not a trombonist a very trivial point, I feel I must now vindicate myself a little — and also poor Delius. So many times have I heard people decry Delius' music and from my own observations in orchestral work, the moans mostly seem to come from the strings. Surprisingly enough, more brass players seem to 'stick up' for Delius than one might imagine. Horn players delight in "Brigg Fair" and "A Mass of Life". Trumpet players dread the thought of being given the extremely difficult trumpet solo from "La Calinda" at an audition. There are also some very fine unison passages for trombones in such works as "Eventyr", "Brigg Fair", and the "Mass". One particular passage that springs to mind is the Maestoso (largamente) section at the end of "Brigg Fair", where three trombones and tuba imitate the delicate flute figure that opens the work. Here the trombones are used to their full effect, playing at

the very limits of their upper register. So many other composers would have played safe and, rather than risk a few cracked notes due to the altitude, would have doubled the higher notes on horns and trumpets: but not Delius: he lets the trombones have it all to themselves. In his book on Delius, Arthur Hutchings states that this is 'far too delicate a figure for a clumsy augmentation for trombones and tuba.' Nothing more ridiculous has ever been said about a composer's instrumentation; for the period when it was written it shows tremendous insight into both the possibilities and the style of future generations of trombonists!'

Ex 14 DELIUS - BRIGG FAIR

Moderato Legato

55

A fact often overlooked by writers on Delius is that he was brought up in the North of England — the home of the brass band movement. Anyone living in this part of the country at that time could not have helped hearing — even being influenced by — the sound of brass. Many writers, however, have remarked upon the way that in many Delius works the trumpet 'sings with a new voice — never before heard in the orchestra'. Perhaps the enthusiastic, if somewhat crude, playing of the local brass bands had remained in Delius' memory and materialised into those lyrical trumpet solos in "Paris" and "Appalachia". Unlike Elgar and Holst, Delius was not a trombonist, but perhaps the above suggestion could explain Delius' oft-times strong, yet delicate, emphasis on his brass section.

I hope you have enjoyed this little excursion into the trombone world and, if I haven't succeeded in proving anything else, I hope that next time you go to a concert you will please take pity on the

trombone players: between those frequent visits to the pub when they are not required to play, they have to cope with a whole range of styles of writing, often in the same evening.

Acknowledgement is due to Mr. Denis Wick, principal trombonist of the London Symphony Orchestra, whose book "Trombone Technique" and whose personal information was of help over some of the facts in this essay.

Editor's Note: Besides being a professional free-lance trombonist, Mr. Eccott teaches brass instruments at two of our leading Public Schools, and runs a brass quartet. Arrangements he has made for the latter include Delius' "Mazurka" (from the "Five Piano Pieces") and Grainger's "Shepherd's Hey". He also arranged the "Late Swallows" movement of Delius' String Quartet for brass band, and this was performed at the Guildhall School of Music some three years ago.

OBITUARY

Professor Michael Alssid

It was a great shock to hear of the sudden death of Michael Alssid, at his temporary home in Barnet, on the 29th March, at the age of 47.

Michael, who was Professor of English at Boston University, had been a member of the Delius Society since August 1966.

Members will recall meeting the Alssids at Holborn on the 21st March, and we offer our sympathy to his dear wife Rebecca, and son and daughter, Julian and Vanessa, who have now returned to Boston.

Estelle Palmley

Crafton Harris, 1907-1975

Crafton Harris, an early member of the Delius Society, died suddenly on 9th May 1975. He studied composition and singing at Trinity College of Music, and wrote about two hundred songs. His late-romantic idiom, considerably influenced by Delius, was nevertheless quite individual. He received performance awards in three of the Jacksonville composition competitions. Recently performances of his songs were becoming more frequent, especially by Michael Goldthorpe and Jean Austin Dobson. Crafton initiated the planning of a recital of English songs to be given by these singers, which will include several of his own and some Delius songs. This recital, on 23rd January 1976, will now be a tribute to him.

Tony Noakes

DELIUS RECORDINGS CURRENTLY AVAILABLE

The Editor is extremely grateful to Mr R. J. W. Osborne for compiling the following list of Delius records currently available.

Abbreviations used are as follows:

*	Budget - price records
m	Mono and simulated - stereo recordings
m/s	Coupled simulated and true stereo recordings
BOURNEMOUTH S. O.	Bournemouth Symphony Orchestra
ENGLISH Chbr.	English Chamber Orchestra
L.S.O.	London Symphony Orchestra
R.P.O.	Royal Philharmonic Orchestra
R.Liv.P.O.	Royal Liverpool Philharmonic Orchestra
L.P.O.	London Philharmonic Orchestra

ORCHESTRAL

Air and Dance for Strings

ASD2351 (Vaughan Williams : Concerto Grosso for Strings. Warlock : Serenade to Frederick Delius. Elgar : Serenade for Strings).

BOURNEMOUTH S.O., del Mar.

Two Aquarelles (arr. Fenby)

- a. SXL6405 (Purcell : Chaconne. Elgar : Introduction and Allegro. Britten : Simple Symphony. Bridge : Sir Roger de Coverley).
ENGLISH Chbr., Britten.
- b. ASD2831 (Holst : St Paul's Suite. Purcell : Chacony. Vaughan Williams : Prelude Rhosymedre. Walton : Henry V (2 pieces). Britten : Simple Symphony).
Academy of St Martins - in - the - Fields, Marriner.
- c. 2530505 (On Hearing the First Cuckoo in Spring; Summer Night on the River; Fennimore and Gerda Intermezzo).
Walton : Death of Falstaff – Passacaglia, Touch her soft lips and part. Vaughan Williams : Fantasia on Greensleeves; The Lark Ascending.
Zukerman (vin) ENGLISH Chbr., Barenboim.

Brigg Fair

- a. ECS633 *m (A Song of Summer; On Hearing the First Cuckoo in Spring; The Walk to the Paradise Garden.)
L.S.O., Collins.
- b. ASD357 (A Song Before Sunrise; Marche-Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Fennimore and Gerda Intermezzo.)
R.P.O., Beecham.

- c. ASD2635 (Appalachia)
HALLE., Barbirolli.
- d. 61426 * (On Hearing the First Cuckoo in Spring; In a Summer Garden; Dance Rhapsody No. 2)
Philadelphia., Ormandy.
- e. 30056 *m/s (On Hearing the First Cuckoo in Spring; In a Summer Garden; Irmelin Prelude; Intermezzo and Serenade from Hassan.)
Philadelphia, Ormandy.

Caprice and Elegy

SH224 *m (Violin Concerto; Piano Concerto)
Harrison, Fenby, Chamber Orchestra.

Concerto for Violin

SH224 *m (Piano Concerto; Caprice and Elegy)
Salmons, R.Liv.P.O., Sargent.

Concerto for Violin, 'Cello and Orchestra

GSGC14073 (Bush; Variations)
Cohen, Warburg, R.P.O., del Mar.

Concerto for 'Cello and Orchestra

ASD2764 (Elgar : 'Cello Conc.)
du Pré, R.P.O., Sargent.

Concerto for Piano and Orchestra

- a. SXL6435 (Debussy : Fantaisie)
Kars, L.S.O., Gibson.
- b. SH224 *m (Violin Concerto; Caprice and Elegy)
Moiseiwitsch, Philharmonia, Lambert.

Dance Rhapsody No. 1

ASD2804 (Paris; Eventyr.)
R.Liv.P.O., Groves.

Dance Rhapsody No. 2

- a. HQS1126 * (Florida Suite; Over the Hills and Far Away)
R.P.O., Beecham.
- b. 61426 * (Brigg Fair; On Hearing the First Cuckoo in Spring; In a Summer Garden.)
Philadelphia., Ormandy

Eventyr

- a. 61271 *m (Paris; Koanga - Closing Scene.)
R.P.O., Beecham
- b. ASD2804 (Paris; Dance Rhapsody No. 2.)
R.Liv.P.O., Groves.

Florida Suite

HQS1126 * (Dance Rhapsody No. 2; Over the Hills and Far Away.)
R.P.O., Beecham.

Hassan — Incidental Music

61224 *m (Sea Drift.)
Fry, B.B.C. Chorus, R.P.O., Beecham.

Intermezzo and Serenade from Hassan

- a. ASD2477 (In a Summer Garden; Song Before Sunrise; Koanga (La Calinda); On Hearing the First Cuckoo in Spring; Summer Night on the River; Late Swallows.)
Tear, HALLE., Barbirolli.
- b. 30056 *m/s (On Hearing the First Cuckoo in Spring; In a Summer Garden; Irmelin Prelude; Brigg Fair)
R.P.O., Beecham

In a Summer Garden

- a. ECS634 *m (Paris; Summer Night on the River.)
L.S.O., Collins
- b. ASD2477 (Intermezzo and Serenade from Hassan; Song Before Sunrise; Koanga (La Calinda); On Hearing the First Cuckoo; Summer Night on the River; Late Swallows)
Tear, HALLE., Barbirolli.
- c. 61426 * (Brigg Fair; On Hearing the First Cuckoo in Spring; Dance Rhapsody No. 2.)
Philadelphia., Ormandy
- d. 30056 *m/s (On Hearing the First Cuckoo in Spring; Irmelin Prelude; Intermezzo and Serenade from Hassan; Brigg Fair).
R.P.O., Beecham

Late Swallows

ASD2477 (In a Summer Garden; Hassan (Excerpts); Song Before Sunrise; Koanga (La Calinda); On Hearing the First Cuckoo in Spring; Summer Night on the River.)
Tear, HALLE., Barbirolli.

Lebenstanz

To be released, late 1975 (North Country Sketches; Song of Summer.)
R.P.O., Groves.

Marche Caprice

ASD357 (Brigg Fair; Song Before Sunrise; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Fennimore and Gerda Intermezzo.)
R.P.O., Beecham.

North Country Sketches

- a. 61354 *m (Appalachia)
R.P.O., Beecham.
- b. To be released (Lebenstanz; Song of Summer.)
R.P.O., Groves.

On Hearing the First Cuckoo in Spring

- a. ECS633 *m (Brigg Fair; A Song of Summer; The Walk to the Paradise Garden.)
L.S.O., Collins.
- b. ASD357 (Brigg Fair; A Song Before Sunrise; Marche Caprice; Summer Night on the River; Sleigh Ride; Fennimore and Gerda Intermezzo.)
R.P.O., Beecham.
- c. 2530505 (Summer Night on the River; Fennimore and Gerda Intermezzo; Two Aquarelles.)
Walton: Death of Falstaff - Passacaglia, Touch her soft lips and part. Vaughan Williams: Fantasia on Greensleeves; The Lark Ascending.
Zukerman (vln) ENGLISH Chbr., Barenboim.
- d. SAGA5349 * (Holst : Somerset Rhapsody; Elgar : Introduction and Allegro.)
BOURNEMOUTH S.O., Groves.
Butterworth : Loveliest of Trees; Vaughan Williams : Linden Lee; Gurney : I will go with my Father a - Ploughing; Elgar : Shepherd's Song.
J. Shirley - Quirk, J. Baker, J. Carol Case, M. Isepp (Piano).
- e. GSGC14075 (Idyll : Irmelin Prelude; Fennimore and Gerda Intermezzo; Walk to the Paradise Garden.)
Fisher, Walters, HALLE., Barbirolli.
- f. ASD2477 (In a Summer Garden; Hassan (Excerpts); Koanga (La Calinda); Summer Night on the River; Late Swallows.)
Tear, HALLE., Barbirolli.
- g. 61426 * (Brigg Fair; In a Summer Garden; Dance Rhapsody No. 2.)
Philadelphia., Ormandy.
- h. 30056 *m/s (In a Summer Garden; Irmelin Prelude; Intermezzo and Serenade from Hassan; Brigg Fair.)
Philadelphia., Ormandy.

Over the Hills and Far Away

- HQS1126 * (Florida Suite; Dance Rhapsody No. 2.)
R.P.O., Beecham.

Paris — The Song of a Great City

- a. ECS634 *m (In a Summer Garden; Summer Night on the River.)
L.S.O., Collins.
- b. 61271 *m (Eventyr; Koanga — Closing Scene.)
R.P.O., Beecham.
- c. ASD2804 (Eventyr; Dance Rhapsody No. 1.)
R.Liv.P.O., Groves.

Sleigh Ride

ASD357 (Brigg Fair; Song Before Sunrise; On Hearing the First Cuckoo in Spring.)
R.P.O., Beecham.

A Song Before Sunrise

ASD357 (Brigg Fair; Marche Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; Fennimore and Gerda Intermezzo.)
R.P.O., Beecham.

ASD2477 (In a Summer Garden; Hassan (Excerpts); Koanga (La Calinda); On Hearing the First Cuckoo in Spring; Summer Night on the River; Late Swallows.)

A Song of Summer

- a. ECS633 *m (Brigg Fair; On Hearing the First Cuckoo in Spring; The Walk to the Paradise Garden.)
L.S.O., Collins.
- b. ASD2305 (Ireland : A London Overture; Bax : Tintagel; The Walk to the Paradise Garden; Irmelin Prelude.)
L.S.O., Barbirolli.
- c. To be Released (Lebenstanz; North Country Sketches.)
R.P.O., Groves.

Summer Night on the River

- a. ECS634 *m (Paris; In a Summer Garden.)
L.S.O., Collins.
- b. ASD357 (Brigg Fair; Song Before Sunrise; Marche Caprice; On Hearing the First Cuckoo in Spring; Sleigh Ride; Fennimore and Gerda Intermezzo.)
R.P.O., Beecham.
- c. ASD2477 (In a Summer Garden; Hassan (Excerpts); Koanga (La Calinda); On Hearing the First Cuckoo in Spring; Late Swallows.)
Tear, HALLE., Barbirolli.

- d. 2530505 (On Hearing the First Cuckoo in Spring; Fennimore and Gerda Intermezzo; Two Aquarelles.)
 Walton: Death of Falstaff - Passacaglia, Touch her soft lips and part. Vaughan Williams: Fantasia on Greensleeves, The Lark Ascending.
 Zukerman (vln) ENGLISH Chbr., Barenboim.

CHAMBER

Legend for Violin and Piano

- SAR2 (Vln. Sons. 2, 3)
 D. STONE, A. Schiller.

String Quartet

- GSGC14130 (Tippett : Quartet 2.)
 Fidelio Quartet.

Sonata for 'Cello and Piano

- ZRG727 (Prokofiev : 'Cello Sonata), (3 Preludes; 5 Pieces (pno.)
 G. ISAAC; M. Jones.

Sonata for Violin and Piano No. 1

- a. RHS310 (Vln. Sons. 2; 3)
 R. HOLMES, E. Fenby.
 b. CSQ2069 (Vln. Sons. 2; 3)
 W. WILKOMIRSKA, D. Garvey.

Sonata for Violin and Piano No. 2

- a. RHS310 (Vln. Sons. 1; 3)
 R. HOLMES, E. Fenby.
 b. SAR2 (Legend, Vln. Son. 3)
 D. STONE, A. Schiller.
 c. CSQ2069 (Vln. Sons. 1; 3)
 W. WILKOMIRSKA, D. Garvey.

Sonata for Violin and Piano No. 3

- a. RHS310 (Vln. Sons. 1; 2)
 R. HOLMES, E. Fenby.
 b. SAR2 (Legend, Vln. Son. 2)
 D. STONE, A. Schiller.
 c. CSQ2069 (Vln. Sons. 1 and 2)
 W. WILKOMIRSKA, D. Garvey.

PIANO**5 Pieces**

- ZRG727 ('Cello Sonata; Prokofiev : 'Cello Sonata; 3 Preludes
(pno)
G. ISAAC ('Cello), M. Jones (pno).

3 Preludes

- ZRG727 ('Cello Sonata; Prokofiev : 'Cello Sonata; 5 Pieces
(pno)
G. ISAAC ('Cello), M. Jones (pno)

VOCAL AND CHORAL**Appalachia**

- a. 61354 *m (North Country Sketches)
R.P.O., Beecham.
- b. ASD2635 (Brigg Fair)
Jenkins, Ambrosian Singers, HALLE, Barbirolli.

An Arabesque

- ASD2437 (Songs of Sunset, Cynara.)
Shirley-Quirk, R.Liv.P.O., Groves.

Cynara

- ASD2437 (Songs of Sunset, An Arabesque.)
Shirley-Quirk, R.Liv.P.O., Groves.

Idyll - I Once Passed through a Populous City

- a. GSGC14075 (Irmelin Prelude; On Hearing the First Cuckoo in Spring; Fennimore and Gerda Intermezzo; Walk to the Paradise Garden)
Fisher, Walters, HALLE, Barbirolli.
- b. ASD2397 (Requiem)
Harper, Shirley-Quirk, R.P.O., M. Davies.

A Mass of Life

- a. 61182-3 *m (4 Sides.) Raisbeck, Sinclair, Craig, Boyce.
L.P.Choir and R.P.O., Beecham.
- b. SLS958 (4 Sides.) Harper, Watts, Tear, Luxon.
L.P.O. and Choir, Groves.

Midsomer Song

- ZRG607 (On Craig Dhu; To be Sung of a Summer Night on the Water - Two Choruses; The Splendour Falls on the Castle Walls; Elgar : Saga of King Olaf; As Torrents in Summer; My

Love Dwelt in a Northern Land; Go, Song of mine; O Wild Westwind; The Shower; Love's Tempest; Owls; The Fountain; There is Sweet Music; Deep in my Soul.)
LOUIS HALSEY Singers.

Requiem

ASD2397 (Idyll)
 Harper, Shirley-Quirk, Royal Choral Soc.,
 R.P.O., M. Davies.

Sea Drift

- a. 61224 *m (Hassan)
 Boyce, B.B.C. Chorus, R.P.O., Beecham
- b. ASD2958 (Song of the High Hills)
 Noble, R.Liv.P.O.Choir., Groves.

Songs of Sunset

ASD2437 (Cynara; An Arabesque)
 J. Baker, J. Shirley-Quirk, R.Liv.P.O. and Choir., Groves.

Song of the High Hills

ASD2958 (Sea Drift)
 M. Bowen, P. Bingham, R.Liv.P.O.Choir., Groves.

The Splendour Falls on Castle Walls — Partsong

ZRG607 (On Craig Dhu; To be Sung of a Summer Night on the Water — Two Choruses; Elgar — Songs.)
LOUIS HALSEY, Singers.

To be Sung of a Summer Night on the Water — Two Songs

ZRG607 (Midsummer Song; On Craig Dhu; The Splendour Falls on Castle Walls; Elgar — Songs.)
LOUIS HALSEY, Singers.

To Daffodils

ZRG5439 (Songs by Tippett, Moeran, Van Dieren, Warlock, Grainger, Busch.)
 P. Pears, B. Britten.

STAGE WORKS

Fennimore and Gerda — Opera — Intermezzo

- a. ASD357 (Brigg Fair; Song Before Sunrise; Marche Caprice; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride.)
 R.P.O., Beecham.

- b. GSGC14075 (Idyll; Irmelin Prelude; On Hearing the First Cuckoo in Spring; The Walk to the Paradise Garden.)
HALLÉ., Barbirolli.
- c. 2530505 (Two Aquarelles; On Hearing the First Cuckoo in Spring; Summer Night on the River.)
Walton: Death of Falstaff – Passacaglia, Touch her soft lips and part. Vaughan Williams: Fantasia on Green-sleeves, The Lark Ascending.
Zukerman (vln) ENGLISH Chbr., Barenboim.

Irmelin – Opera – Prelude

- a. GSGC14075 (Idyll; On Hearing the First Cuckoo in Spring; Fennimore and Gerda Intermezzo; Walk to the Paradise Garden.)
HALLÉ., Barbirolli.
- b. ASD2305 (Ireland : London Overture; Bax : Tintagel; Walk to the Paradise Garden; A Song of Summer.)
L.S.O., Barbirolli.
- c. 30056 * m/s (On Hearing the First Cuckoo in Spring; In a Summer Garden; Intermezzo and Serenade from Hassan; Brigg Fair)
Cleveland Orchestra, Szell.

Koanga – Opera (Complete)

SLS974 (4 Sides)
Soloists, Alldis Choir, L.S.O., Groves.

La Calinda – Dance

ASD2477 (In a Summer Garden; Hassan (Excerpts); On Hearing the First Cuckoo in Spring; Summer Night on the River; Late Swallows.)
Tear, HALLÉ., Barbirolli.

Closing Scene

61271 * m (Paris, Eventyr.)
R.P.O., Beecham.

A Village Romeo and Juliet (Complete)

SLS966 6 Sides
Soloists, Alldis Choir, R.P.O., M. Davies.

The Walk to the Paradise Garden

- a. ECS633 * m (Brigg Fair; A Song of Summer; On Hearing the First Cuckoo in Spring.)
L.S.O., Collins.

- b. GSGC14075 (Idyll; Irmelin Prelude; On Hearing the First Cuckoo in Spring; Fennimore and Gerda Intermezzo.)
HALLE., Barbirolli.
- c. ASD2305 (Ireland : London Overture; Bax : Tintagel; Irmelin Prelude; Song of Summer.)
L.S.O., Barbirolli.
- d. SRC847 (Benjamin : Overture to an Italian Comedy.)
R.P.O., Fredman.
Coupled : Walton: Overtures – Portsmouth Point, Scapino, L.P.O., Walton.
Bliss: Adam Zero, L.S.O., Bliss.

R.J.W.Osborne June 1975

NEWS OF RECORDINGS AND PUBLICATIONS

The transfer of the Sammons Violin Concerto and Moiseiwitsch Piano Concerto, with the Harrison/Fenby Caprice and Elegy, is now on sale on World Records, SH224, recommended selling-price £1.65. Although I should stress that I am no record expert, the sound struck me as disappointing. There is a lot of surface noise, and the fortissimo passages in the Piano Concerto are very unsatisfactory. I understand the reason is that the originals were recorded at a low level. Despite this, the record is worth having for the performances and historic value. "Delius Greatest Hits", mentioned in our last issue, is also on sale, as are three other records which we have not referred to previously. The first three Violin Sonatas have been recorded by Wanda Wilkomirska on Connoisseur Society; on Deutsche Gramophon, Daniel Barenboim has recorded "On Hearing the First Cuckoo in Spring", "Summer Night on the River", "Two Aquarelles", and the Intermezzo from "Fennimore and Gerda" with the English Chamber Orchestra. Finally, there is a re-issue on CBS Classics of Eugene Ormandy conducting the Philadelphia Orchestra in "Brigg Fair", "Dance Rhapsody No. 2", "On Hearing the First Cuckoo in Spring" and "In a Summer Garden".

Turning to new records, the Society's first sponsored recording of Violin Sonatas Nos. 0 and 1 should be available during August. The first of the boxes of Beecham transfers, containing recordings made between 1927 and 1938, will contain a reprint of the conductor's biography of Delius, with a forward by Felix Aprahamian, and a Beecham-Delius discography. The second box, containing recordings made between 1946 and 1952, will include, I understand, the never-issued recording of "Paa Vidderne".

Good news for opera-lovers is that Danish Radio are arranging a broadcast of "Fennimore and Gerda", with Elizabeth Söderström, Robert Tear, and John Shirley-Quirk, with the Danish Radio Orchestra under Meredith Davies, and this will be recorded by EMI in February 1976. The same company also plan, in May 1976, to record the Violin Concerto with Yehudi Menuhin, and the Double Concerto with Yehudi Menuhin and Paul Tortelier. I also hear that Philip Ledger has included "To be Sung of a Summer Night on the Water" on a disc whose main feature is Patrick Hadley's "The Hills", and George Hurst has recently recorded "A Late Lark" with the Bournemouth Sinfonietta. Sir Charles Groves' record which contains "Lebenstanz" "North Country Sketches" and "A Song of Summer" is due for release this autumn.

There are also a number of scores due to be republished (or published for the first time) before the end of the current year. Boosey & Hawkes plan to bring out both study score and two-piano version of the Piano Concerto, based on the Beecham edition, together with the full score of the "Idyll". Universal Edition are due to release study and vocal scores of "Songs of Sunset", while Stainer & Bell will republish the study score of the Violin Concerto. Incidentally, a number of members have drawn my attention to the omission of the song "Avant que tu ne t'en ailles" from the Boosey & Hawkes list published in Journal No. 47. This has been taken up with the firm, but so far no reply has been received.

The July issue of 'Music and Letters' is scheduled to contain an article by Christopher Redwood entitled 'Delius and Standberg'. Copies may be obtained from Oxford University Press, 44 Conduit Street, London WC1. Price 60p

NEWS FROM THE MIDLANDS

1975 began for us with a talk by Jerry Rowe on February 21st at the Trotman ménage. The subject was Grieg, and Jerry took the same precaution I always take of providing wine beforehand to soften the audience up in advance.

The talk was most erudite and covered a wide range dealing with Grieg's antecedents, his life, his personality, his music and its nationalist emphasis, and his friends and contemporaries including, of course, Delius. A potted history of Norway was included and a specially-drawn map was shown to illustrate the places referred to in the talk. This was very necessary, as we soon realised our abysmal ignorance of matters Norwegian.

Music was provided by members and in general a higher standard of performance than usual was realised, Grieg being rather easier for the amateur than Delius, Grainger or Warlock whose works we have previously inflicted on a patient audience. Piano pieces were played by Jerry, Shirley Clover, myself and Peter Trotman (who played a movement from the Piano Sonata Op. 7). Songs were provided by Margaret Trotman, a bassoon solo from Brian Dunn, and the highlights were undoubtedly supplied by the youngest performers, Timothy Trotman (aged 14) who played a movement from the 'Cello Sonata Op. 36, and Victoria Trotman (aged 12) who played two oboe pieces delightfully. Specially for Delians, Jerry included "I Oaldalom" which (as every Delian knows) was the inspiration for "On Hearing the First Cuckoo in Spring."

The quality of the talk was such that we shall definitely book Jerry for another one in the near future.

Our meeting on the 15th March was a return visit of Stephen Lloyd who previously gave us an excellent talk on Bax. This time his subject was E.J. Moeran, and again the talk was a revelation. Those of us who knew some of Moeran's music were aware that the influences of other composers are apparent from time to time, but Stephen showed in detail, through illustrations, how the music of John Ireland (Moeran's teacher), Warlock, folk song, Delius and Sibelius in particular run through Moeran's work. Despite this, however, Moeran's music has a distinctive flavour of its own, and for me it is particularly evocative of the landscape of Norfolk, for example the slow movement of the Symphony.

Although the influence of Sibelius is perhaps the most striking (at any rate in the Symphony), Stephen showed that Delius also exerted a force upon Moeran's music, and this is very evident in the seven poems of James Joyce, three excerpts from which were played. The Nocturne for Baritone, Chorus and Orchestra, written in memory

of Delius, also shows this influence, and is a setting of words by Robert Nichols (who had, of course, collaborated with Delius for the "Idyll").

On the lighter side there were reminiscenses of Moeran from Augustus John, Cecil Gray ("Moeran's driving has a.... Nietzschean life-desiring effect on the passenger...") and Britten: "His approach to music was passionately subjective, and his occasional amateur floundering came in for some rather bossy teenage criticisms from me which he accepted gratefully and humbly".

Altogether, a portrait of a lovable, if not great, composer emerged from Stephen's talk, but nevertheless a composer of considerable power and technical resource in the Symphony which was shown to be very skilfully constructed; this aspect of Moeran had not hitherto been appreciated by the majority of the audience, who left much wiser but not, I am sure, sadder. We are now looking for other composers on whom we can ask Stephen to talk to us again.

R.B.Kitching

MIDLANDS BRANCH TENTH ANNIVERSARY CONCERT

Regular readers of "The Delius Society Journal" are, I am sure, as fascinated as their Editor by the regular reports of the activities of the Midlands Branch of the Society. Are they really all bibulous orgies and joie de vivre, and where does Delius fit into it all? To answer these questions — and many another — your Editor took it upon himself to journey to darkest Nottingham on 10th April 1975 for the Tenth Anniversary Concert of the branch. Unfortunately, British Rail had other ideas for, after I had first gone to the wrong terminus (admittedly my own fault!) they cancelled the first train, and the engine broke down on the second. The result was an arrival in Nottingham at two o'clock instead of midday. I have to confess that what really annoyed me was that this meant less time for my carefully-planned tour of the hostelleries of the city, about which I had heard so much (to say nothing of the products they sell). In the event I settled for just one call (which was probably just as well) and was able to confirm all I had been told about Shipstone's Best Bitter.

I then decided to have a look around Nottingham, quickly realised my mistake, and made instead for Dick Kitching's home at Sherwood. Here I was honoured to be invited to join the Ruggieri Quartet, Our Midlands Branch Chairman, and Our Gramophone Critic for Sherwood

High Tea (Friar Kentucky style). The quartet are a splendid bunch of chaps, two of them fellow-members of CAMRA (but we didn't go to write about the beer, did we?). All are principals in the City of Birmingham Symphony Orchestra, and they formed themselves into the Ruggieri Quartet about a year ago.

After the sharp winter conditions of the previous two weeks, Mother Nature had thoughtfully provided an almost perfect spring evening, and we were able to stroll, coatless, to the nearby home of Mr and Mrs Brian Dunn. At one point in the programme the music was even interrupted by a twitter of – could they really have been early swallows? No, on reflection they must surely have been timely blackbirds! The Dunns' splendid home, originally a pair of Victorian town-houses I understand, contains a first-class studio, complete with large fireplace and inglenooks. On this occasion it was receiving its baptism as a concert-room, and the acoustics turned out to be ideally suited to the Mozart E^b Quartet which opened the programme, if perhaps a little hard for the Delius Quartet which followed the interval.

When I sat down and heard the lady next to me declare in a loud voice, "Personally, I can't stand Delius!" I did rather wonder whether I had misread my directions and ended up at the AGM of the local football club (which reminds me of another reason why my journey to the Midlands had been so eventful!), but was relieved to discover later that she was a visitor and not a member of the Delius Society. The quartet played with plenty of punch, although some of the poetry was missing from the Delius work, but such words come amiss when we remember how infrequently the piece is played, and that the Quartet had learned it specially for the occasion. As a very suitable bridge between the two works we heard the "American" Quartet of Dvorak, Op. 96. The "conversational" playing here, as for example between 1st and 2nd violins in the third movement, came off beautifully.

After the concert, much enjoyed by all, we returned to Dick Kitching's house, where the party lasted until well after midnight. Fortunately I was able to prevail upon my host to deliver me to the railway station in time to catch the night train back to London. The down journey was much less eventful than its predecessor, the only event worthy of report being that I was searched by a policeman in the Euston Road at 5am. "Just a routine check, sir – would you mind showing me the contents of that briefcase? And where have you come from, sir? The Frederick-WHAT-Society, sir?" A likely tale!

FOOTNOTE: Those present at the concert will be disappointed to learn that the photographs I took were unsuccessful. The whole film was ruined when I removed it, owing to a fault which had developed in my camera – a product of Messrs. Boots of Nottingham.

FORTHCOMING EVENTS

- August 28th at 8.00p.m.** Worcester Cathedral (Three Choirs Festival): "Songs of Farewell" conducted by Christopher Robinson.
- September 20th at 7.30p.m.** Last night of the Proms, including "Eventyr". BBC Symphony Orchestra, conductor Norman del Mar.
- October 9th at 8p.m.** New York City Opera: "A Village Romeo and Juliet".
- October 14th at 8p.m.** New York City Opera: "A Village Romeo and Juliet".
- October 22nd at 7.30p.m.** Holborn Public Library, Theobold's Road, London WC1. Delius Society Meeting: Sir Charles Groves - "Frederick Delius : A Musician's View".
- October 24th at 8p.m.** New York City Opera: "A Village Romeo and Juliet". (All tickets sold)
- November 5th at 8p.m.** St Albans College of Further Education: Lecture by Eric Fenby.
- November 26th at 7.30p.m.** Chesterfield Lecture Hall: Lecture by Eric Fenby.
- November 27th at 7.30p.m.** Holborn Public Library, Theobold's Road, London WC1. Delius Society Meeting: Scenes from "Irmelin" presented by the Midlands Branch, with Marjorie Tapley, Robin Dodd, Wenda Williams, Brian Radford, Clive Bemrose, Richard Kit-ching and Robert Threlfall.
- December 3rd at 7.30p.m.** Salisbury Winter Concerts: Lecture by Eric Fenby.
- December 5th** Wallasey Arts Association: Lecture by Eric Fenby.
- January 23rd 1976** St John's, Smith Square. Song recital by Jean Austin Dobson and Michael Goldthorpe, including songs by Delius and Crafton Harris
- January 29th 1976 at 7.30p.m.** Holborn Public Library, Theobold's Road, London WC1. Delius Society Meeting: "Delius and Warlock", presented by Fred Tomlinson, Chairman of the Warlock Society.
- February 17th 1976 at 7.30p.m.** Boston Concert Club: Lecture by Eric Fenby.
- March 25th 1976 at 7.30p.m.** Holborn Public Library, Theobold's Road, London WC1. Delius Society Meeting: "Two Friends of Delius: Norman O'Neill and Henry Balfour Gardiner", presented by Malcolm Walker and Stephen Lloyd.
- July 5th 1976 and August 5th 1976** Philadelphia Orchestra weekend subscription concerts, conductor Eugene Ormandy: "In a Summer Garden".

